

# **Waifuism & Waifus**

An Essay (About It)

By Sonic S.  
2022 (1<sup>a</sup> Edition)



## Introduction

This text addresses Waifuism, Otakus, Hikikomori, Moe, Gijinka, Games, Visual Novels... all these matters with the aim of clarifying to the reader about Waifuism.

The main objective is to give the reader at the end of the book an idea of what it is about and what the waifu phenomena is, and provide perspective on its events throughout its unfolding, possible origins and elements surrounding it and some conclusions.

Subjects related to Waifuism, will be addressed, but always within waifuism as context

*“If the Waifu is the Software, the Doll would be the Hardware and the User Waifuist”*

*“The Waifu IS the Medium”*  
*“The Waifu IS the Message”*



*LovePlus (Nintendo DS, Konami 2009 Sep)*

Japan, its pioneering spirit and technological avant-gardism would especially influence the 1980s, when employed young people with resources that allowed them to pursue their hobbies would be responsible for a great deal of technological and cultural production, with the creation of various animation and games studios, popularizing anime, OVAs, manga and other media and the emergence of the figure of the otaku and their interests in the Moe aesthetic.

In the 90s (the lost decade), with economic stagnation, many young people who had previously been employed found themselves without a job, living back with their parents or earning considerably less, preventing them from starting a family along traditional lines. This “apathy” led to the emergence of behavior that today is identified as hikikomori, leading to a behavior of escapism and avoidance of reality, working “part time” and living with few resources, resources that were destined for computer games and manga consumption, where these young people found a refuge from reality.

Within this new reality, in order to occupy the space and physiological and psychological needs that a wife and family would once have filled, they begin to shift their interests to fictional 2D characters from the anime and manga series they consume, and discuss them with anonymous virtual friends on forums and imageboards made possible by technology and the new ways of communicating on the internet.

This behavior is reinforced in the 2000s with the deepening of the cultural crisis of youth. Moe becomes mainstream and stands out in anime and manga. With its protagonism in the technological and cultural areas, it begins to export visual productions abroad, and with it its aesthetics.

With the internet, more and more people have access to topics that were previously more niche to otakus and hikikomoris, the culture of imageboards and forums became even more popular and viral videos began to emerge that would later be called memes, among them the waifu meme, which would generate the waifu movement and later the name waifuism.



## Brief Timeline about Waifuism

In 1926, Edogawa Rampo (1894-1965) Real name Hira Tarou writes "Hitodenashi No Koi", in english "A Brute's Love" which tells the story of a man from Kadono family who marries Kyoko, but ends up falling in love with a doll made in likeness of his wife (Kyoko), such story was adapted by Junji Ito under the name "An Unearthly Love"



*Junji Ito Adaptation, original from Edogawa Rampo*



*Kleber Bambam and Maria Eugenia*



The Year was 2002, and a young man decides to create, using a broom and improvised tin cans, a "doll" and names her Maria Eugenia. Was Kleber Bambam one of the first brazilians falling in love with a doll on national television?! [just a fun trivia, he was the winner of the first edition of Big Brother Brazil, and by coincidence created this 'doll'] [just a citation with comedy in mind and curiosity]

In 2005 Toru Honda published the book "Denpa Otoko", in which he argues about the illusion of (traditional) love, the classic role of a man in society being classified as "successful" only if he is well financially, and argues about the possibility of 2D love

Self-declared Otaku, he says he has "a family of imaginary wives".

Also from 2005 he published "Moeru Otoko"

From "Love is Dead, Long Live the Otaku"

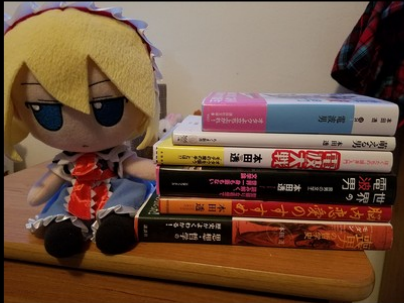

*"Love is an illusion anyway, so even if you aren't popular with women you can be fulfilled in your own mind."*  
(Honda and Yanashita 2008, pp. 69, 72-73)

Honda Toru (本田透) was born May 12th, 1969 and became a prominent advocate of reforming the idea of hegemonic masculinity in Japan. He found success in 2005 with the publication of *Denpa Otoko*, a direct counter-argument directed towards the popular *Densha Otoko* published a year earlier. In it he revealed radical ideas regarding the preservation of a pure otaku mindset, the viability of finding love in two-dimensional characters, discussions of *moe*, and coining the term "Love Capitalism." His unfiltered critiques and relatable nature set him apart and established popularity within otaku circles, with his novel selling 33,000 copies in three months. His words eased fellow otaku by announcing that you are not alone in these thoughts, the problem lies in society

Since Honda-san's books have never been translated I took it upon myself to import the ones I could find with the hopes that my Japanese will eventually be adequate enough to translate them. Here is what I have so far:

Honda Toru stubbornly persists as an enigma both inside and outside of Japan. He is largely considered to be a radical otaku pseudo-philosopher with questionable ideals and is generally not taken seriously. However, I think a few of us who stumble upon him can find something worthwhile. Through my writing of "Love is Dead, Long Live the Otaku" I had to sort through hundreds of images of Toru Honda from Fruits Basket to even find anything about this guy. Much of the information about Honda-san is either limited to Japanese interviews, a Wikipedia article or one of his four translated interviews (Asahi, Journeyman, Moe Manifesto, Frog-kun's). Other information likely is lost to time due to how niche some delusional otaku social critic is. However, I genuinely believe in what he discusses (to varying levels). I wrote my paper "Love is Dead, Long Live the Otaku" to both satisfy my own need for it to exist, but also to spread the word of the marginalized otaku from a different time. Otaku culture should never be normalized and we should indulge in the unusual. Standardization of thought leads to the destruction of individuality. Waifuism can and should be taken seriously and the lessons of personal fulfillment should be known to those who need to hear it. Because learning to give up is the best lesson you will ever learn.

*I may not be popular, but I live on.*



### Interview with Toru Honda

Here we see men using technology to "jump" between reality (Real x 2D) and experience things that were previously impossible.

Even though the term "waifu" is not used, but rather the term wife in Japanese (Tsuma), what is described is what would later come to be recognized in other parts of the world as Waifuism.

Yup, Japan 2005 and with Waifus

In 2007, the concept of waifu and dakimakura (pillow with a picture of your waifu or husbando) was already widely posted/discussed on imageboards.

There are several photo compilations of dinners with waifus (Yome To No Bansen) dating from 2006-2007 onwards. These compilations can be found on the internet usually under the name “anon and his waifu”. These are photos that the ‘anon’ takes with his dakimakura on special dates such as Valentine’s Day, birthdays and New Year’s Eve, etc.



*Dinner With Waifu 2008, figurines, wallpapers e key-rings of waifus*

Dakimakura are not the only “thing” to celebrate with your waifu. Merchandising, Posters, Action Figurines and many other items can be used to compose a dinner for example, even a photo of the desktop can be used to “unite” with your waifu.



*In 2008 (Oct) a Japanese man named Taichi Takashita proposes an online petition to marry a 2D character Mikuru Asahina from the anime The Melancholy of Haruhi Suzumiya,*



二次元キャラとの結婚を法的に認めて下さい

企画者: 高下 太一

提出先: 日本政府

開始日: 2008年10月22日

二次元キャラとの結婚を法的に認めてもらうことを目指しています。

[呼びかけ文全文を読む](#)

#### 署名プロジェクト詳細

- |         |                    |
|---------|--------------------|
| ●カテゴリー  | <a href="#">人権</a> |
| ●目標署名数  | 1,000,000          |
| ●現在の署名数 | 2,984 (達成率 0.3 %)  |
| ●期限     | 指定なし               |

*His petition with 2,984 votes (2008)*

By the end of 2014, it would have totaled 3550 votes.

This simple question from a man uninterested in the 3D world would echo in the following decade, becoming the subject of research, essays and questions. A new type of masculinity and romance began to emerge, the 2D romance, the Waifu.



In 2009, a 37-year-old Japanese man who identifies himself only as “Nii-San” (older brother) took a deep interest in Nemu Asakura from the Visual Novel Da Capo (2002), even taking her for walks and to parks and cafes (in Dakimakura ‘form’).



*Niisan hugging Nemutan Dakimakura*



*Milkshake with Waifu*

Also on 2009 November 22, Sal9000 marries his waifu, the fictional character from the Nintendo DS game LovePlus (September 2009), Nene Anegasaki.



*Sal9000 and his Waifu Nene from LovePlus (2009)*



*>TFW surrounded by Filthy Casuals and Their Shameful Display.*



One of the most important milestones was the writing of a document called:

**“A Discourse on and Defense of the “Waifu” Movement”**

Dating back to at least to year 2011 Jan 11 or earlier] and the author is unknown.

### **A Discourse on and Defense of the 'Waifu' Movement**

Hello,

The word 'waifu' is one of the most misconstrued terms thrown around in today's imageboard culture. Several helpful images have been made, but each only scratches the surface of the correct implication of the term, as defined by scattered ronery individuals who stole it from the bowels of Japanese hikikomori society. Of course, the originations of the term are not solely in one place, simply because the concept of waifu is something that, in one form or another, has at least scratched at the thoughts of a large amount of the anime viewerbase, as well as many who have never seen a single tsundere or recognized a moe attribute in their entire life. Thus, the term has coalesced from a variety of sources into a conventional idea employed in most 'learned' anime circles.

However, with the influx of new anime viewers, as well as old anime viewers that remain out of touch with the waifu movement, the term is frequently butchered and misused. This essay is written to clarify that, while a waifu means different things to different people, there are many things that a waifu is believed to stand for, while in reality it does not by any definition. Just as a word has only certain usages, the waifu only is an embodiment of certain facets of one's psyche, no matter her perceived personality. These facets I will explore, and will subsequently provide a defense of after the grounding in this esoteric subject has been completed.

To preface this examination, I give you my thesis. Two-dimensional love is controversial, yet not psychologically, philosophically or biologically wrong.

#### **I. Initial Defense of 'Waifu' as a Concept**

It is a basic tenet of psychology that humankind is not meant to be divided. Man, generally speaking, cannot in good health live a solitary life. Invariably, he will either crumble from the loneliness or reach out to another human being. It is why prostitution and religion, the two oldest industries, are still thriving today. They offer man the same service—companionship. The belief that one is not alone, that one shares something with another gives man the feeling of acceptance, which he desires above all else after his survival is ensured. This has been written out in Maslow's hierarchy of needs, as well as being something of an inborn knowledge that most everyone understands without having to explicitly define it. So let us explore further.

*An excerpt from the document. (2011) Author unknown*

In the text, the author deals with the subject in a much more serious tone. What was once a joke, the “Mai Waifu” meme now has a much more intimate context, substance, character and aims to fill a gap that was beginning to emerge with the maturation of the Waifu Movement.

In his speech, the author explains that despite seeming strange to “normies” in general, the concept of 2D love is not wrong on a psychological, philosophical or biological level.

He then draws a parallel between religion and prostitution, which are similar in that they offer an escort service to those who live a lonely life. The author then “ranks” sex as inferior to the long-term effects that religion offers in the sense of fulfillment, as opposed to satisfying the biological imperative that causes pleasure in the very short term.

After this foundational stone (A Discourse on and Defense of the “Waifu” Movement) that helps establish the concept of waifuism (in the West) (in 2009 there were already Japanese people marrying waifu via NDS) the concept was spread not only as a meme but as a more solidified, serious and philosophical concept.

ATTENTION: here it is possible to notice a split between the BEST GIRL or SEASON WAIFU meme, and the concept itself, of Waifuism (waifu movement) that we address in this book.



*Shhh, she is sleeping...(Author Unknown)*



Lee Jin-gyu kisses his new bride, a pillow with a picture of anime character Fate Testarossa on it  
*Lee with his Waifu Fate Testarossa (10 MAR 2010)*

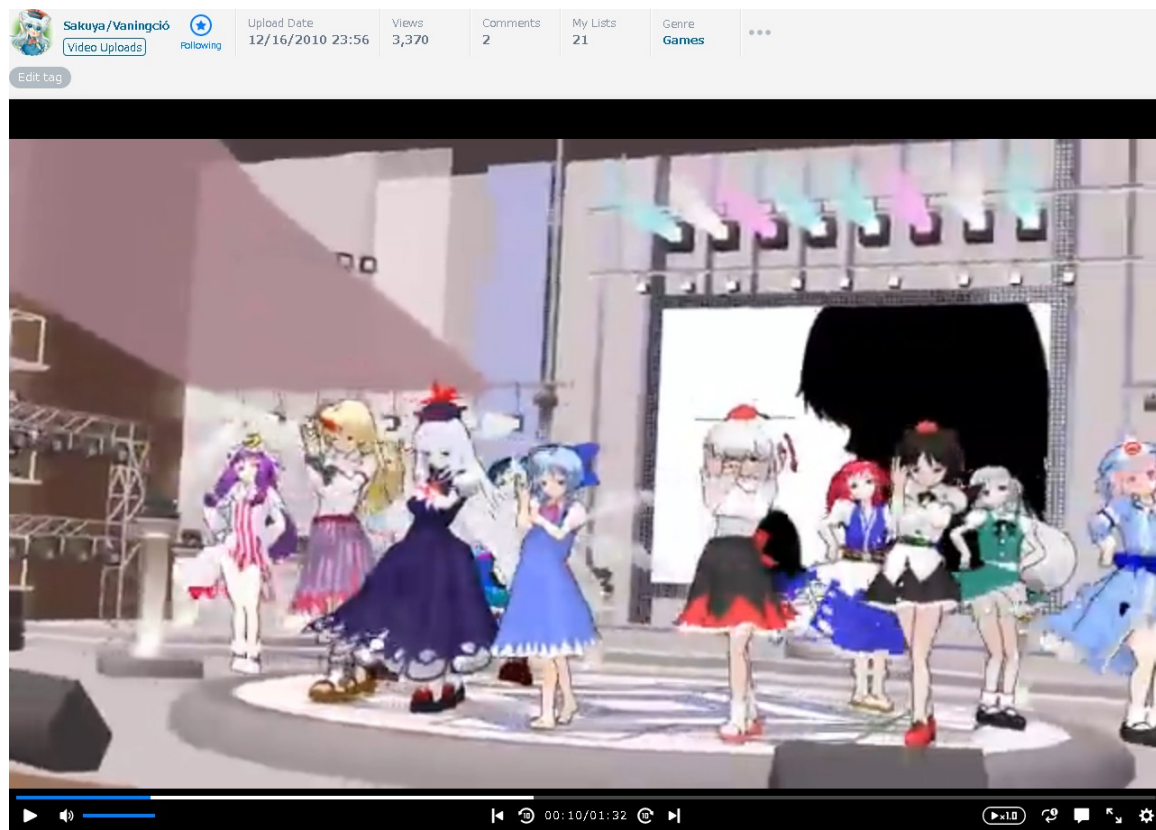


*Lee and Fate Testarossa dakimakura*  
 Still in 2010 we have another wedding this time that of Lee Jin-Gyu who married his waifu Fate Testarossa from the anime series Mahou Shoujo Lyrical Nanoha (2004)



In 2010, an English version of the Miku Miku Dance Program or abbreviated (MMD) was released, which allowed you to make a vocaloid character dance to a song, but it also allowed you to import other characters, this was another way for otakus to make videos of their favorite characters including Touhou MMD.

Touhou is another bubble in itself that I will only mention due to the scope of the book, but it is about a single person (ZUN) making games since the PC-98 Shoot 'em Up or Hell Shooter with cute characters.



*Touhou MMD dancing Bad Apple NICONICODOUGA 2010*

This program (Miku Miku Dance) quickly began to be used not only by Touhou fans but several users began to make dance videos of their Waifus.


Also in 2010, the company Cybird launched the “Barcode KANOJO” app, where the user reads barcodes and generates a character (generally) based on the scanned product.



UI from Barcode KANOJO (Android)

## How to play

1. First, scan the barcode on your phone and generate KANOJO.  

2. After your KANOJO appears, give her a name and save her.  

3. You can bring her up, or get a new one to complete your collection.  


Concept and Rules from the game and how to 'play'



*Visual Novel Katawa Shoujo (2012)*

In early 2012 [January 4, 2012] the Visual Novel “Katawa Shoujo” was released, made in part by some /a/ users working on a concept previously established by an Artist named Raita. It is worth remembering that at this point the game was already being discussed on the /a/ and /v/ boards (mainly) about the concept of which waifu was better, thus emphasizing that the culture of waifuism was already well-known and understood among niches of the internet. (Hanakofag Reportan, Hanako Best Girl !!!)

The game is about a protagonist who has a heart attack and is then redirected to a special school where only “special” students who suffer from some limitation, whether mental or physical, there he meets several students, among which 5 you can have “romantic routes”, The Visual Novel is very Wholesome 11/10 would read again!.

The impact of this work helped take waifuism to a new level, before Visual Novels were restricted to a more specific niche of gamers, and with that waifus entered other communities (including Normies)

I would argue that Visual Novels [VN] have had a more impactful role in terms of intensity and quality than anime, which have made the reach of waifus more widespread in the broader culture. However, with VNs, the reader has more control over the story than simply watching an anime. This helps to create bonds and emotional investment with your Love Interest that is greater than simply passively watching anime, but this is just my opinion.



*Yume Miru Kusuri - A Drug That Makes You Dream VN (2005)*



In 2012 a 14 year old boy committed suicide after his favorite character Itachi Uchiha from Naruto (2002) dies in the series. I put this news here to emphasize the emotional connection that a person can develop with objects, concepts or projections into abstract or non-abstract things, to the point of modifying their dreams and ambitions in real life. The connection can be one of admiration, without any sexual overtones.

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## Russian teen leaps from apartment block after seeing his favourite Japanese cartoon character die on television

By SAM WEBB

**PUBLISHED:** 12:10 EST, 1 November 2012 | **UPDATED:** 12:10 EST, 1 November 2012

[Comments \(17\)](#) | [Share](#) | [Tweet](#)

A 14-year-old boy leapt more than 100ft to his death from the top of an apartment block in Chaikovsky, Russia, after seeing his favourite manga character killed in a cartoon.

Police say Leonid Hmelev died instantly.

The boy was reportedly devastated after seeing the death of the character Itachi Uchiha in the animated movie 'Naruto - Hurricane Chronicle'.

He left home after posting a message on a social networking site saying he was also 'planning an ending'.

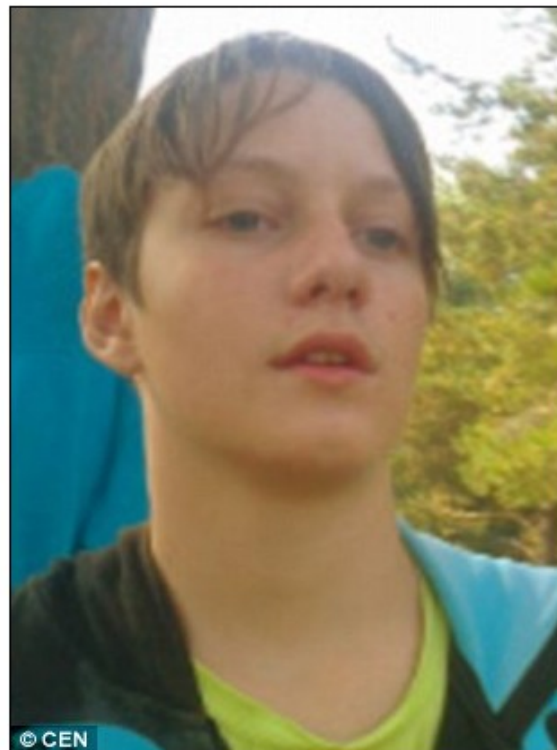
His worried parents raised the alarm after he did not return home and a search was organised together with neighbours.

After being missing for two days his body was found yesterday and he was identified by his devastated father Ivan, 38.

He said: 'I always told him he spent too much time watching the TV - he didn't know what was reality and what was fiction anymore.'

Teenage suicide in Russia is endemic. It has the third-highest teenage suicide rate in the world, just behind its neighbours Belarus and Kazakhstan and more than three times that of the United States.

*Emotional investment in a fictional being (Itachi), a clear impulsive act, but if it was just a meme, would he have really committed suicide over a meme?*



**Leonid Hmelev, 14, jumped to his death from an apartment block after his favourite TV character died**



# 4 Reasons Anime Girls Are Better Than Real Girls

[April 22, 2013](#) / [AlmightyBob](#) / [4 comments](#)

*Waifuism was already being reported by the mainstream media, as a form of joke and curiosity, but in the underground the movement was already taken seriously and discussed as such. BuzzFeed 2013*

In 2013 it was already possible to use Tenga's technology with Oculus Rift's VR.

With the advent of VR technology was already known since the 1980s but had a resurgence in the 2010s with the best known Oculus Rift, HTC Vive and Playstation VR.

With the waifus culture already solidified was only natural the use of VR and waifus.



*Demo from VR Yunalus from Illusion (yes the same from RapeLay, VR Kanojo and Honey Select) 2012~2013, VR showing a gameplay from "MoguMogu Yuna-chan"*

## THE GLORIOUS WAIFU AGE



VIRTUAL REALITY



SIMULATED RESPONSE



HAPTIC FEEDBACK



*Waifu Starter Pack VR Edition (circa 2013~2014) (Hatsune Miku)*

VR helped bring waifu to a 3D level in the sense of the 3D world of Video Games, no longer just 2D drawing but now you could even “feel” your waifu with the help of programs and accessories like Tenga and other sensory response accessories with VR.

2 videos were uploaded to YouTube that represent the sentiment of the time “WELCOME TO THE NEW AGE” and “THE FUTURE” both removed from the platform (2013, 2015-16~ish). Both about waifus and VR

Still in 2013, a report showed the use of love dolls as a substitute for love as an alternative form of relationship.

## Married to a Doll: Why One Man Advocates Synthetic Love

Davecat lives with his wife and mistress, both dolls, and thinks synthetic partners are ideal for those who don't want to deal with humans' inconsistencies.

By Julie Beck

SEPTEMBER 6, 2013

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SAVED STORIES ↗

SAVE



Davecat with his mistress, Elena (left) and wife Sidore (right). (Renato Velarde)

*Davecat and His Dolls in a news story. The Atlantic (2013)*

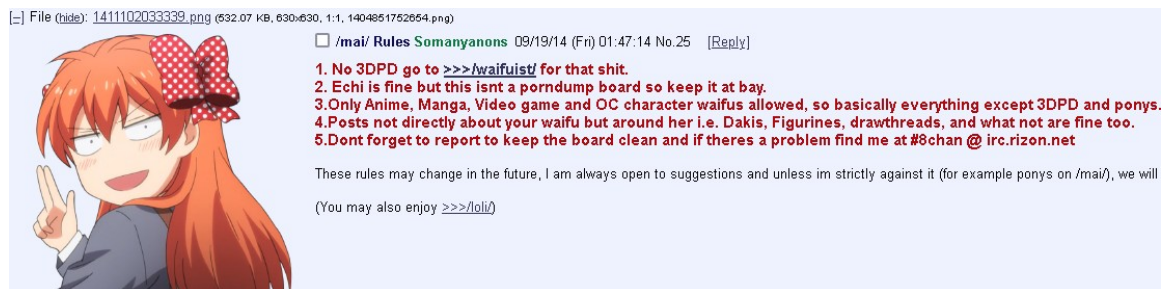
Dave was introduced to the world of dolls in 1998, his friend showed him the RealDoll website, in 2000 he bought his doll with the main reason being sex, however, he says that over time he began to see dolls more as a companion and not just the sexual factor.



Waifu was a very specific and complex subject to be discussed only on the /a/ board, with the 2014~2015 exodus of 4chan several users migrated to a new imageboard called 8chan that allowed the creation of boards in a more decentralized way, that is, the user himself created boards, /mai/ was one of the first boards of the first wave, showing that waifuism was such a big subject that it no longer fit in a simple thread.

In 2014, on the /mai/ and /robowaifu/ boards on 8chan, you could find several threads about waifuism in the context of dolls, including DIY threads about how to use servo motors and joints to create a doll of your waifu. There were also several free discussions about waifuism, and it is worth noting that the level of dialogue since 2010 (or before) and especially now in 2014 was no longer memetic or comical, but rather philosophical and reflective dialogue about psychological traits and much more in-depth and profound discussions about waifuism.

Emphasizing that already in 2014 the mix between waifus and dolls was not only considered but also proposed by some waifuists



*Rules from the Board /mai/ imageboard 8chan.co (8ch.net), discussion forum about waifus and waifuism. (2014)*

It is not difficult to draw a relationship between Anime, Forums, Games and the intensive use of computers and the internet, and the subsequent cultural formation around these themes, which are very closely related to what would later be known as waifuism. It is also noted that waifuism does not arise in real life per se but rather within a conversation about the imaginary abstract environment (internet, anime, games...).







*Thread Compilation post acquisition.(2014)*

Another thread in the following days lamented Facebook's (Meta) acquisition of the Oculus Rift and the loss of the ability to live with your waifu in VR (specifically the Oculus Rift).

The video “/v/ Reacts to Facebook's Acquisition of the Oculus Rift” was uploaded at the time in response to what happened.

“TUMBLING DOWN, TUMBLING DOWN, TUMBLING DOWN”

In 2016 another young boy took his own life, Taylor Gamboa Arronis went to meet his waifu Ikaros from the anime Heaven's Lost Property (Sora no Otoshimono) (2007), He had various *Figurines* and even wrote letters to his waifu.



*Taylor e Ikaros (t-shirt pic)*

Also in 2016, the Gatebox, product from developer Vinclu was announced, presenting in commercial format the virtual company Azuma Hikari that integrates with electronic devices and equipment to turn on lights, TVs and chat with the user through messaging apps.



*Gatebox and its virtual companion Azuma Hikari in the Ad "Okaeri" (2016)*

Probably the advertisement that many waifuists have already seen is the one from the gatebox okaeri, which shows a man living alone going to work and living with his hologram companion "Azuma Hikari", who keeps him company, with several tasks such as alarm clock, weather report, turning lights on or off and as a living companion.

The character Azuma Hikari was created by artist Taro Minoboshi, the same character design from the series Tokimeki Memorial Girls Side (2002) and LovePlus (2009).



Although it is a slightly older case (before 2016) due to the article about 2 cases of men who bought love dolls  
Senji Nakajima, a man in his 60s who found his love in a silicone doll called Saori



Another case is from Zhang Fan who has had his doll since 2013



Zhang Fan, *Trader*, 36, (2016) with his Doll



# My sex doll is so much better than my real wife

By Felix Allen, The Sun

June 30, 2017 | 12:26pm | Updated



Masayuki Ozaki takes a bath with his silicone sex doll Mayu at a love hotel.

Masayuki Ozaki (45), decided to buy a “Robe-Doru” (Love-Doll) the Mayu doll, despite feeling attracted to 3D women (flesh and blood) he realizes that nowadays women are cold, and that he has already lived many happy moments with his doll.



*Masayuki and Mayu*

In September 2017, user sgthale marries his waifu Shinobu Oshino from the anime Bakemonogatari. The ceremony was streamed entirely on Twitch via VR. Guests were invited via a thread on /a/ on the imageboard 8chan.net where participants sent in photos of their waifus to participate in the virtual ceremony.



### **Anon Marries His Waifu In VR 🐱**

*SGTHALE marries his waifu Shinobu, the ceremony was organized by him.*

SgtHale, programmer invested time and money to commission 3D art (graphic 3D, not biological), musicians and voice actors to program his wedding with his waifu Shinobu Oshino in 2017

SgtHale was also responsible for ProjectShinobu, which would later become VivaProject and then Viva AI, a VR game that allows you to live with your waifu in a simulated way in your home, with the right to pick fruit, cook, take a bath, hug, etc.



In November 2018, perhaps the best-known case was that of Akihiko Kondo who married the vocaloid Hatsune Miku. This case, being more recent, was more widely publicized by the media.



*Akihiko during the ceremony with his Waifu Hatsune Miku (2018)*

Maybe the most well know case involving waifuism.(Nijikon)





In 2020, a bodybuilder from Kazakhstan, Yuri Tolochko, married a doll

## Bodybuilder marries sex doll after two years of 'dating'

 [Comment](#)



**Sian Elvin**

Tuesday 1 Dec 2020 12:13 pm



Share



**11.3k**  
SHARES



Pictures show the sex doll dressed in a white lace gown while Yuri wore a black tuxedo for the ceremony in Kazakhstan (Picture: yurii\_tolochko / Instagram)

A bodybuilder has wed his sex doll and long-term girlfriend after a two-year relationship.



In 2021 Tse Tin-Wing from Hong Kong married his waifu doll Asuka



*Tse Tin-Wing with and one of his dolls, Asuka*

In 2021~2022 Kina Horikawa appears as reported in newspapers of people who married fictional characters or objects. Being the only female waifuist (in this list), with her husband Kunihiro Horikawa, from the game Touken Ranbu (2015).



*Kina and Kunihiro Horikawa (Kina uses her husbando lastname Horikawa)*



*Kina Marriage Certificate (real name Yukina)*



## Origin of the Term “Waifu”

The word Originates from the anime Azumanga Daioh in Episode 15 (4m33s) (counting the Opening), by the corruption of the pronunciation of the word “My Wife” to “Mai Waifu” in english



*The mai waifu Scene Anime Azumanga Daioh Ep. 15 (aprox 4mim 33sec)*

The term waifu began to be more widespread due to the otaku culture of the 2000's in the United States, especially from 2007 onwards (Exploding Van) with the wider dissemination of forums and imageboards such as 4chan and its boards, especially the board /a/ "Animu & Mango" with its threads "claim your waifu before others do" or "post your waifu". The concept and meme helped to spread and popularize the internet culture that was forming and would pave the way for the next decade.

It is important to note that here the concept of more waifu had more of a meme perspective and a comical sense.

# Dakimakuras

In Japan in the 1990s, there was already a market for selling Dakimakuras, which are body pillows (hugging pillows) with pictures of fictional characters on the front and back of the fabric.

One of the most emblematic brands would be the company COSPA (KOSUPA) in Japanese, founded in 1995, derived from the company BROCCOLI (1994), which sells things related to anime and manga, from Dakimakuras to key-chains or cosplay clothes..

## COSPA Original SMOOTH Dakimakura Body



Brand: COSPA

3.8 ★★★★★ 16 ratings

**Currently unavailable.**

We don't know when or if this item will be back in s

Brand COSPA

Item dimensions L x W x H 70 x 65 x 5.4 centimetres

Number of pieces 1

Item weight 4.41 Pounds

### About this item

- Size: 150 x 50cm.

*COSPA Dakimakura without the pillowcase*



*Pillowcase of Kobato Hasegawa from 'Boku wa Tomodachi ga Sukunai' (2009)*



The “precursor” to Dakimakuras were pieces of woven bamboo in the shape of a tube called “Bamboo Wife”, the objective was to simulate something to hug while sleeping.



*Example of its use "Bamboo Wife"*



*Bamboo Wife*

The (contemporary) concept of waifu developed more broadly than it is known today on forums (Futaba and 4chan /a/ to name a few).

Waifu is usually related to an anime, visual novel, manga, video game, almost always originating in the world of anime but not necessarily only.



*Dinner with Husbando Gaben, maybe this makes him release Half-Life 3*

Obviously with a comical background, but through the example cited above it is possible to see how the waifu's behavior occurs, through memes of the time, used in the context probably in an ironic way.

It can be theorized that the waifu begins in the West as an ironic meme, moves into post-ironic appreciation, and then becomes a full-fledged subculture.

## Waifu and Topics Surrounding It

Some elements already existed before waifuism and that can help explain it (both in the East and West) are Pin up Girls, Mascots, Comfort Objects, OS (Sexual Object), Nijikon, Moe and Gijinka.

Pin Up Girls were the photos or drawings of real or imaginary women that were drawn on the fuselage of American planes during World War II. The intention was to show soldiers some “eye candy” to divert some attention from the negative side of the war and offer a positive reference for what they fought for or to make fun of the enemy. The drawings were generally (almost all) sexual in nature, with nudity or the implication of nudity in the drawings.



The female (semiotic) icon being used as a generator and maintainer of soldiers' morale in times of war. Exploring the natural inclination of man to protect / provide



Another interesting point is the anthropomorphic mascots of soccer teams that, while not a waifu in itself, represent the idealization of a solidified concept centered on a fictional character. Gijinka will be addressed in the future.



*Japanese Mascots from Baseball Orix Buffaloes: Buffalo Bull & Buffalo Bell*

Once again we see the characteristic of transforming concepts into drawings, fictional and anthropomorphized characters, enabling greater empathy with figures that somehow resemble, even remotely, a human appearance or silhouette.

Anthropomorphism has been present in Japanese culture practically since its foundation and is present in its religion with an animistic character, Shintoism, in Japan Anthropomorphism can be roughly translated to Gijinka and has different nuances from Western anthropomorphism or personification.



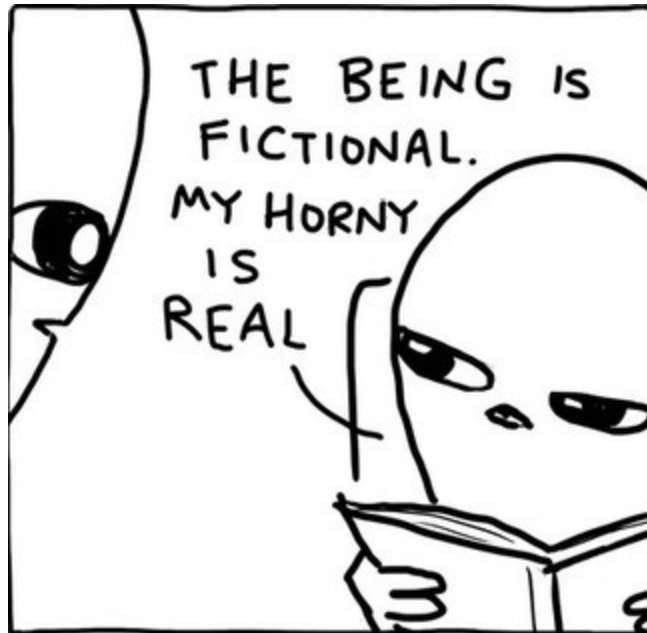
*In the cartoon (Charlie Brown), Linus always walks around with an object (Blanket) that has an emotional connection to it.*

Emotional attraction to an object is not necessarily sexual in nature. It is natural to have a favorite pen, cup, glass, notebook, sheet, ball, etc. If we have an emotional involvement, it could be, for example, that the object is linked to a positive moment in your life or that it reminds you of someone you like, or that a loved one in your family gave it to you through a lot of effort. This may seem strange at first, but we have all had an object that we were very close to, like dolls that we even gave names and personality traits to when we played, for example, in childhood.

This lead us to the subject of:

Objectum Sexual (OS) (or Objectophilia).

## Objectum Sexuality (OS)



*The image says its all. meme from Strange Planet*

OS is a spectrum of feelings of emotion, romance and/or sexual attraction towards inanimate objects.

OS is a term coined in the early 1970s by Eika-Ritta Eklof Berliner-Mauer, who according to her, since she was 7 years old when she saw the Berlin Wall on television, developed a great interest in this object, marrying it (piece) in 1979. In 1996 the first website created by her for this specific community and then in 1999 a discussion group was created.

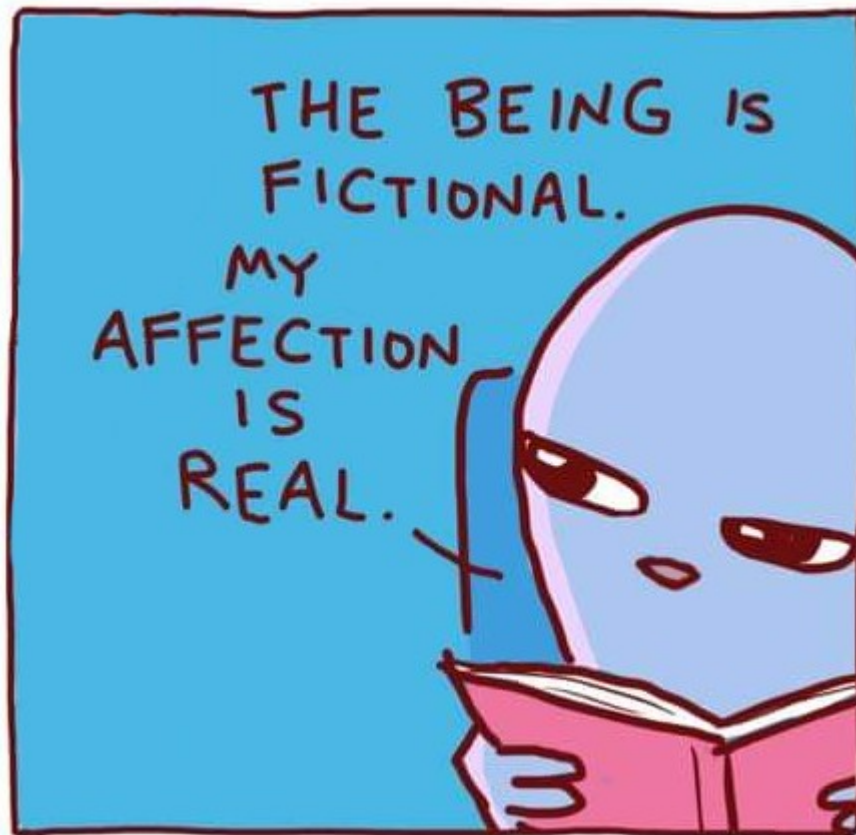
In the 2000s, with a specific term, website and discussion group, this community continued to grow. In 2002, Oliver Arndt created a network called "Objektophilie" in Germany, and in 2006, Erika Eiffel created Objectum-Sexuality Internationale. Erika would later marry the Eiffel Tower in 2007, hence the name.

It is worth noting that the vast majority of people who identify as OS are generally female, in contrast to waifuism which generally attracts more male audiences. (Generalization, based on perception)



The reports of people who identify as OS are very similar to reports of waifuists, that their interest is not just a paraphilia but a genuine, complex and vast interest in such objects, feelings of happiness and (believe it or not) reciprocity.

A relevant fact is the apparent intersection of Autism and OS, which leads us to the next topic.



*The Waifuist argument in one Image. Comic Strange Planet*



*Waifuism present in gun enthusiasts, probably a /k/ user. Waifuism has no barriers.*

According to some research and more specifically the:

*Loving Objects: Can Autism Explain Objectophilia? (2022), Dimitria Electra Gatzia, Sarah Arnaud.*

*e*

*Objectum Sexuality: A Sexual Orientation Linked With Autism And Synaesthesia (2019), Julia Simner, James E. A. Hughes, Noam Sagiv.*

Indicates the existence of an overlap between autism and the sexual orientation Objectophilia, which despite the name can also represent romantic/sexual attraction to objects and concepts (2D Waifu in this case)

Objectophilia is similar to the concept of fictosexuality and nijikon, of course taking into account that objectophilia is interested in physical objects, while the others are interested in abstract concepts.

## Moe - Context

In the late 90s and early 2000s, computers began to have more relevance in people's lives and this was amplified with the internet 2.0 that enabled the emergence of websites and forums, and with that, a culture of discussion and circles were created that talked about and recommended Anime, Manga, OVAs, films, etc.

It was in this context that textboards/imageboards (the evolution of anime discussion bulletin boards) would later emerge, sites that cataloged anime, reviews and suggestions. And it was on Japanese imageboards that the first written and drawn manifestations of waifus emerged.

And it is still in this (technological) sphere that we see a greater development of new terms, concepts and world views about what would later be identified by some as “waifuist culture” (for lack of a specific word), remembering that the absence of a terminology (not using the word waifu in the context) does not mean that the behavior and perception of a certain online community or not (otaku groups from the 70s~80s) existed, quite the contrary, the terminology appears after the emergence of such behavior or rites, the word in the sense of descriptive terminology appears precisely to name a series of practices that preexist the term. (waifuism in this case)

The environment in which waifuism emerges is in a context that takes us back to post-war Japan, with the emergence of an economic boom that would last until the beginning of the 90s. It is in this context that concepts surrounding waifuism begin to take shape, starting with the feeling and aesthetics of Moe.



*Dinner With Waifu - Sorry, Im Stuffed.*



## Moe

Moe is the feeling of affection, wanting to protect, getting close to a certain character, but it also applies to objects that one has an emotional attachment to, generally in the sense of “cute” or “funny”

“-I am (feel) *moe* for my Luluzinha cup”

In relation to an anime character (usually female), Moe can also be an idealization of the traits and behaviors that a female character has to have in order to feel the moe feeling of wanting to protect, care for, and have for oneself. Innocence, dependence, and purity are usually personality traits that are linked to the character that the fan base describes as Moe.



Manga Burikko NOV 1984

Patrick W. Galbraith in the article “Moe Exploring Virtual Potential In Post-Millennial Japan” (2009) argues that moe describes a feeling towards a character, it emerged in discussions and Bulletin Board System forums in the 1990s resulting from conversations about female anime characters Bishoujo (lit. Pretty Girl) and Lolita Complex from the 1970s and 1980s, and the passion and attraction that people had for these characters. Manga magazine Burikko had a character named “Moe” in the early 1980s.



*Mei Sunohara (Clannad), Rikka Takanashi (Chuunibyou demo Koi ga Shitai!), Ink Nijihara (Moetan), Mikuru Asahina (Suzumiya Haruhi no Yuuutsu), Tsumugi Kotobuki (K-ON!), (Lucky Star)*

“(Moe is) A neologism used to describe a euphoric response to fantasy characters or representation of them.” - Patrick W. Galbraith (2009)

According to Ian Condry Love Revolution, Condry, (2011) Ian p. 267:

"*Moe* is the noun form of the verb *moeru*, "to burst into sprout, to bud" as a ripening green plant does as develops into maturity. The kanji is written with the grass (*kusa*) radical in top and the character for "bright, cheerful" underneath (i.e., the sun and moon together). The kanji character thus acts as a visual reference to the fact that the *moe* attraction is often bestowed upon 2-D character who are on the verge of maturing into young women. *Moe* does not refer to girls per se, but to the yearning desire to care for, or nurture, them. In this sense it is also a pun on *moeru* ("to boil, to burn", written with a different kanji), which can be viewed as a reference to a heated sensual desire as well. The term *moe* is troubling to some in Japan because it apparently centers on the inappropriate desire by relatively grown men for (imaginary) immature girls"

"Yet others argue that *moe* should be seen in terms of purity, and that the characters youth evokes innocence, not depravity."

According to Okuno Takuji (2007) Japan Cool and Edo Culture:

"Originally, *moe* referred to the affectionate feelings [*renjou*] that today's otaku held for female manga and anime characters. The objects of that affection were generally beautiful young girls [*bishoujo*], but the roots were in sisterlike characters, for example, Maetel in *Galaxy Express 999*, or Mime Fujiko from Monkey Punch's *Lupin III*. Although these characters were always intimates, their positions were quite separate, which meant that affection could not be expressed directly. *Moe*, then, was that hazy [*moyamoya*] feeling. Now, men with that *moe* feeling collect posters and doll figures as the object of their affection. In other words they take that 2-D desire for the opposite sex and bring it into the 3-D world (or, sometimes, they confuse the two worlds)."

In short... Moe seems to be a feeling towards anime characters (female) with a certain aesthetic that causes the moe feeling generally in otakus (male), which later translates into "fervent passion" and the consumption of merchandising of the characters in which they awakened this feeling and desire, for a certain aesthetic.



*MOE "Individuals of this standard are characterized by their large eyes and lovable as possible natures, charming those watching into submission or causing them to break down in tears of happiness"*



Moe can be fictional characters of both sexes and/or objects (real or not), although it is generally directed at female fictional characters and objects of interest to otakus. Perhaps this direction is due to the implicit neoteny in the animations and Character Design of animators and artists (citing Lolita Complex and Shota Complex) who make use of these characteristics to captivate the niche of otakus who are mostly male (but not exclusively).



*Mei Sunohara from Clannad, notice the elements mentioned above, large rounded head, large eyes, youthful appearance (neoteny).*

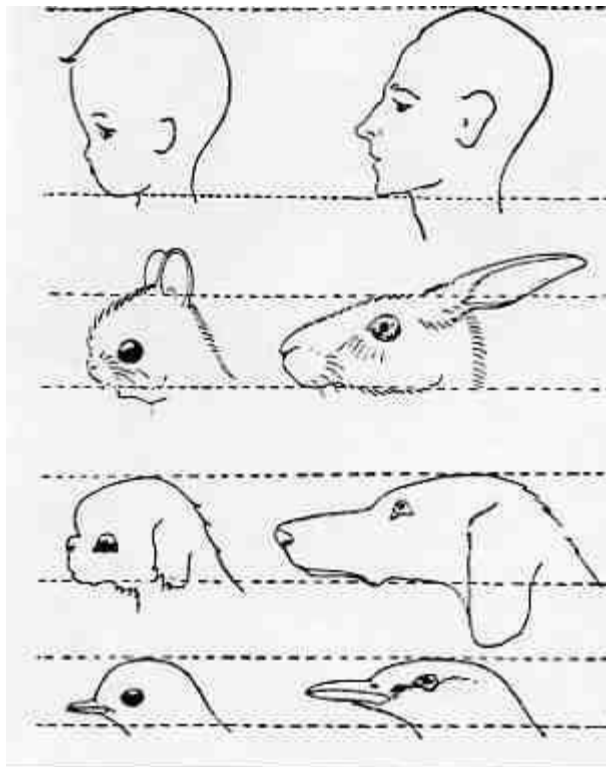
In short: Moe is the feeling, and the sign is the anime (which awakens), a feeling that evokes a “burning passion” or desire to care for, protect, possess, love (sexually or not) such a character or object.

Although the word Moe and its meaning originated in the 90s, the term became more widespread and applied in 2Channel forums where users used the term Moe to describe a set of feelings that some characters caused in them and made them grow, flourish and burn like fire... MOE!!!

While Moe is an Asian phenomenon and more specifically Japanese, we cannot help but realize that the interest surrounding Moe is a global phenomenon, thus requiring a better approach to explain “Why are young people all over the world (not just the Japanese) attracted to Moe, Anime and Kawaii things?”

*According to studies by Lorenz (1943) on the “Cute” factor, which he called “Kindchenschema”:*

*“Humans feel affection for animals with juvenile features: large eyes, bulging craniums, retreating chins. Small-eyed, long-snouted animals do not elicit the same response”*



*"Kindchenschema" (Lorenz) (1943)*

Humans tend to feel affection for creatures with youthful (neotenic) features, i.e. large, rounded eyes, a large head, a small nose, large cheeks, and a large forehead. These elements are correlated with the fact that they arouse affection, care, and protection.

*The concept of “Kindchenschema” seems to explain why the emergence of the Moe and Kawaii sentiment and aesthetics and their adoption.*

What was perceived and explained by Lorenz about the element of caring and protecting in relation to “cute” creatures, the Japanese, due to intrinsic elements of their cultural and historical formation, seem to have based a large part of their visual productions (Anime) and the concept of “Kawaii” on these concepts, contributing to its great cultural dissemination regardless of whether or not the observer is immersed in Japanese culture, as the postulated precepts are inherent to the Human Being, clearly considering cultural variations in each location.

Shimamura (1991) also demonstrates this relationship between human attraction to “Kawaii” (cute), noting that especially in the 80’s, several commercial goods began to adopt the “Kawaii” aesthetic with the aim of facilitating the sales of consumer products. “Hello Kitty” can serve as an example of a consumer good as well as Merchandising.



*Squier Hello Kitty, the character employs Moe and Kawaii traits*

In short... humans seem to be "hard-wired" to feel the need to protect cute things, Japanese culture seems to capitalize on this by basing (consciously or not) its cultural productions and aesthetics such as Anime, Moe, Kawaii, etc. Thus attracting an audience interested in this culture and its derivatives.



## Gijinka

Gijinka is very similar to the concept of anthropomorphizing animals, objects or things into figures with human resemblance or shape that resembles that of a human being, usually as a background element of humor and/or parody but not restricted to both.



*Pokemon Raichu (Right) and its adaptation Moe Gijinka (Left) notice that not all Moe necessarily has the erotic element*

Example of Moe Gijinka, notice how the pokemon Raichu was anthropomorphized to look like a cute anime girl, while preserving the concept and visual identity of the pokemon Raichu (Pocket Monsters 1996)

Gijinka written with the Kanjis that mean “simulate” (Gi) and “person” (Jin), Ka is just a suffix to mean verb, similar to “-fying”, (Anthropo-Morph-fyng) is an almost direct translation in concept. That is, to make human (in the sense of simulating) a thing (object) that is not human but now “resembles” a person or being.

In a context closer to Brazil, good examples to visualize what “Gijinka” means would be the mascots of soccer teams, which use in their vast majority (not all) animals with human proportions and similarities to be a certain “aesthetic representation” of the football team, even the football teams of the most diverse countries can be used to summarize a club or even (in a certain way) a nation.



*Hetalia Axis Powers e Upotte!, examples of moe gijinka*

Hetalia, where nations are represented by characters with characteristics that are summaries of each country's national identity, while Upotte! transforms weapons that exist in real life and transforms them into anime girls with behaviors based on the characteristics of the represented object.

## Moe Gijinka

If Gijinka is the concept of simulating something non-human with a human appearance, even without being so. - Moe Gijinka would be the art of Moe-ifying anthropomorphic objects (even abstract concepts). In other words, giving Moe characteristics to anthropomorphic or personified objects or things (in the sense of humanizing or appearing human) (“Anthropo-MOE-fication”)

The first documented Moe Gijinka is that of Gundam MS Girl (1982) which was the practice of drawing anime-style girls “wearing” Gundam armor by artist Mika Akitaka.



*Moefication of Gundam model F91, notice the “risque” nature of the art, even with certain slightly erotic elements the figure still refers to Gundam while awakening “Moe”, “Kawaii” and “Kakkoii” feelings.*



## OS-Tan Gijinka example



*Gijinka of the Mac G3 by Satoshi "Toy" Igarashi (1998)*

iMac girl drawn by Satoshi in 1998 is one of the first representations of Gijinka in the aspect of technology, in this case an Apple computer, a practice that would become common within image-boards, a group of people (usually men) producing content (in this case drawings) with personifications of objects, ideas or concepts in the form of cute 2D girls.

OS-tan are *Moe* representation of operating system (OS), which became popular on Japanese Text-Boards and Image-Boards in the late 90s.



*OS-Tan, is the Moeification of operating systems (abstract concept) anthropomorphized into 2D representation with Moe elements (Moe Gijinka)*

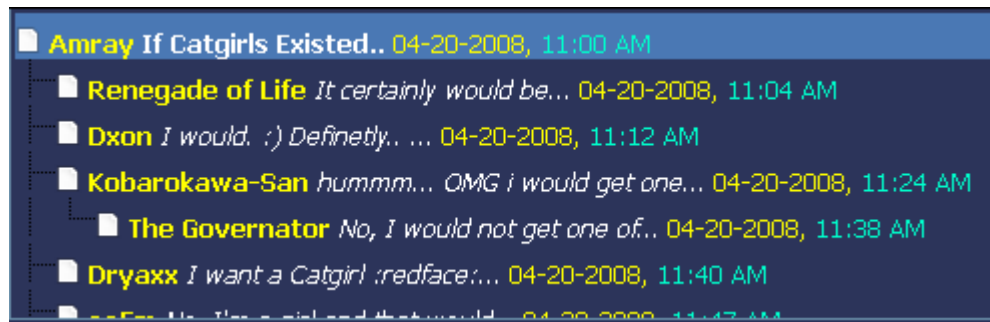
While some arts personify objects, others anthropomorphize abstract concepts such as the OS-tan which are drawn representations of operating systems but anchored in certain objective aspects in relation to the object that *gijinka* seeks to portray, the WindowsME OS is remembered for being relatively unstable and crashing/restarting, the ME-tan is a careless (clumsy) girl who is almost dropping (things) or falling (taking a fall, unbalanced).

Console-Tan are also examples of Moe Gijinka video game consoles.

Still in the sphere of the concept of Gijinka, I cannot fail to mention the phenomenon of Catgirls, as they had a certain impact on waifuism in the sense of popularizing the concept (of waifuism) within the Anime forum community.



*Amray original post (20-apr-2008), pondering the existence of Catgirls*  
 In 2008, in a post on the forum “animeforum.com”, user “Amray” asked other users if Catgirls were real, others would consider them as companions. This simple and silly question was answered positively by users.



*Some of the answers to Amray post*

Amray considers the hypothesis of the reality of Catgirls and sees them as companions, including the similar opinion of other users, although the name “waifuism” (because a name appears to designate an already existing concept) is not used at any time, this does not refute the feeling and interest of the users of this forum about the hypothetical possibility of living with a catgirl. In 2008 this feeling was already observed in English-language forums, in 2008 in Japan men were already marrying their waifus in the form of dakimakura.

This question (catgirl) would repeat itself later.



In 2011 DiosGX posted a video titled “Real Life Catgirl (genetic manipulation)” asking the same question as user Amray in 2008, but this time in a more serious way and considering the use of genetic manipulation.

Also in 2011, Ty Hatfield opened a petition on the website “change.org” with the same theme “Genetically engineer Catgirls for domestic ownership!” The petition had 114 signatories.



Petition richtet sich an Government & Scientists ▾

## Genetically engineer Catgirls for domestic ownership!



**Ty Hatfield**  
McKinney, TX

Every Dollar spent on the war on drugs could be a Dollar spent making the world more moe with domestically owned Catgirls!

*Ty Hatfield Petition (2011)*



*Genetically Engineered Catgirls  
For Domestic Ownership*

In 2012, a Facebook page was created called “Genetically Engineered Catgirls For Domestic Ownership” (CatgirlsAreMoe) which would later register the domain “catgirlcare.org” which showed a guide treating catgirls as real and teaching how to take care of yours, using the maxim “Every Dollar That is Spent Waging War On Drugs, Is A Dollar Not Spent Genetically Engineering Catgirls For Domestic Ownership”

Clean Kat Products International:

# Guide to Proper Cat-Girl Care

Revision v1.03

Congratulations on your new cat-girl! You have chosen a companion that will bring you years of joy, friendship and love. That said, there are a few things you will need to know about the proper care and maintenance of your new cat-girl. So, first off we'll need to go over the basics.

## Essential Requirements.

### 1. Clothes:

Your cat girl will require basic clothing. Nothing too fancy at first is required. It is likely the shelter or breeder you received her from only had her wear basic t-shirts and pants/shorts. Almost any brand will do as long as they are cotton or natural fiber \*cat-girls have delicate skin\*. Undergarments\* are at your discretion. Let your cat-girl smell and mark \*indicated rubbing her cheek against them\* the new clothing after you have handled the new clothing and rubbed them on your face before attempting to dress her in them. It is important she recognizes these clothes as gifts from her master \*your odor\* and are thus now hers \*her odor\*. Nicer, flashier clothing can be purchased later once your cat-girl settles into her new home, if you intend to Show or Breed her. Ferals and strays instinctively will wear whatever clothing they can scavenge. It is imperative that you get such a cat-girl her own clothing in accordance with the previously mentioned guidelines so that she will bond with you more quickly as her provider and caretaker. Be sure to undress a feral/stray with care when presenting her with new clothes. Her old clothes are a symbol of her old unbonded life and should be disposed of out her sight.

Shoes are optional and should not be forced. Shoes should still be required when the temperature reaches near freezing, if traveling outdoors..

*Guide from catgirl.org (Image is cropped to fit)*

# Waifuism Definition

As it is a little discussed subject (at least in Brazil), we realize the difficulty in defining waifuism, so we can think of some maxims to help us guide ourselves on what waifuism is in a more summarized form.

“Waifuism is the feeling of desiring emotional reciprocity from an idealized relationship”

“Waifuism is imagining yourself being loved by your waifu”

“Waifuism is the emotional filling in the blank space of a Relationship that never existed”

“Waifu is the envelope, and the content is your fantasies projected onto it”

“Waifuism is feeling a connection on an emotional level with an imaginary graphic representation”

“Waifu is the maximum representation and idealization of purity in a romantic couple”

“Waifuism is the mechanism the mind finds to deal with the feeling of loneliness”

“Waifu is the concept of an idealized relationship detached from reality and directed towards a fictional character.”

“Waifu is the result of a behavioral repertoire that responds better to the stimuli of Nijikon love”

“Romance simulated and directed towards the 2D fictional character”

“Romanticized idealization of a fictional relationship”

“It is the intentional Suspension of Belief in relation to the 2D romance”



## Waifuism

Waifuism is the act of a person experiencing/simulating a romantic or non-romantic relationship (usually yes) through the suspension of disbelief (“pretend”) with one or more fictional characters, with a feeling of attraction (aesthetic and/or behavioral) usually derived from cartoons, games, or other Japanese media. It is a type of “dummy relationship” in which while the waifu is not real, the relationship in the person's perception is.

The Waifuist idealizes an imaginary romance with a 2D character, and experiences the romance through buying figurines, watching anime, playing games, watching anime, reading mangas, celebrating dates, meetings, using dakimakuras, buying merchandising, fanfics, among other activities that redirect the waifuist's focus to his waifu and his romance (with her).



*Yasuaki Watanabe and his dakimakura of the character Hibiki Tachibana from the series Senki Zesshou Symphogear (2011), see the costumes and merchandising of his waifu.*

The Waifuist is aware of the waifu's condition of being only in the 2D world, yet he allows himself to be infatuated by the feeling caused by the waifu's image and characteristics. We can visualize the process with the following statement:

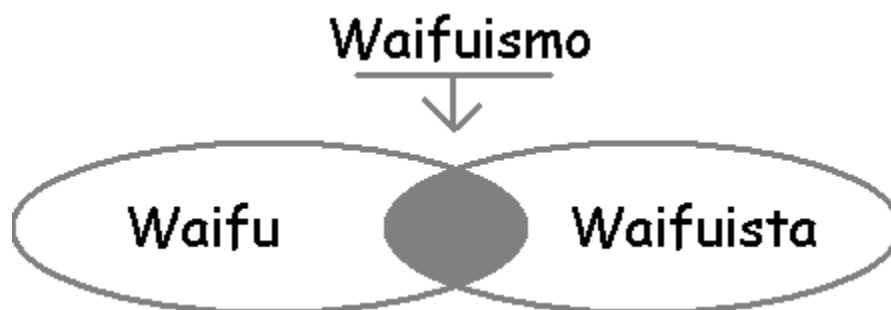
“I know you’re not real, but you still evoke real emotions in me.”

From this sentence we can see that it is not necessarily the waifu and her (media) figure that causes the infatuation but rather the feelings that they provoke/awaken in the emotionally affected person, a kind of “two-way street” where the 2D character affects the 3D person and the 3D person's feelings towards the 2D character, both being real and experienced by the 3D person.

A Waifu is not just a cute drawing or doll that an anime or game fan has as an imaginary object, it is what such an image or object awakens in them and the associated emotions experienced by the person that are the focus of the issue.

We can also understand that Waifuism does not necessarily reside in the drawing but in the stimulus and consequences of this stimulus in the person.

In other words, waifuism resides in the intermediary between the person (waifuist) and their behaviors and stimulus in relation to what the image and behavioral description of the character causes in the individual.



*Waifuism resides in the stimulation that a fictional character causes in the real 3D person and their response towards the character. (SanicS, 2022, oc 1)*

In the same way that a person develops feelings for a pet and feels its loss in a real way, we can use this example for the concept of waifu, but an animal interacts directly with its owner, so we can think of a person who associates a favorite object with difficult moments in life, if that person loses this object they will feel real pain of loss, even if the object is inanimate and without consciousness, because what is being lost is not only the object itself but also the emotional charge that the particular individual attributes to such object, this is the basis for waifuism.

In the same way that one loses a loved one, a pet, or even an object with sentimental value, the feeling experienced by the individual is real, there are electro-chemical manifestations of the brain and hormones triggering stimuli that are translated into feelings such as sadness, a feeling of loss, mourning, making the individual go through a series of real symptoms.

So it is clear that feelings towards others can be learned, in the same way a pet awakens legitimate and real feelings, because during coexistence we learn to care for, caress, protect, nourish, etc.

This behavior can be expanded to an inanimate object, the human being is capable of complex thoughts and feelings, it is normal, for example, for a musician to have a favorite instrument; phrases like “this guitar has been with me since the beginning” or “this was my first musical instrument” are not strange, the human being is capable of attributing affection to inanimate objects, generating real feelings of loss such as pain and sadness.



*Object, Pet or a drawing. Human beings are endowed with abstract thoughts, enabling real interest in inanimate objects devoid of consciousness. (SanicS, 2022, oc 2)*



The use of artifices, behaviors, to deal with reality in order to move forward seems inherent to the human being, attributing adjectives with negative connotations to the fact that an individual has a waifu, such an attribution would have to be given to all human beings, because at some point in their lives, from the most resilient to those with the weakest repertoire of psycho-emotional skills adopt such a tool.



*An Inmate committed suicide. He drew a character in his cell. (Taiwan)*

The adoption of waifu can have a negative background such as inability to socialize, disability, past negative experiences with the opposite sex, negative feedback in social interactions or other sources that have made or make some individuals in society, especially today, to adopt such a tool as behavior.

Another argument is the non-judgment that waifuism provides, a “safe” relationship between its practitioners because any and all criticism that may arise from the waifu, whether from its practitioner or based on the “lore” of the waifu chosen by the waifuist, he (or she) has total control over the relationship and its course, this seems to show a low desensitization to possible and certain frustrations of relationships with real people, or at least a predilection for non-judgment and freedom and control in relation to the other.

On the other hand, it shows that the person is willing to be judged by society, which generally judges the waifuist as “crazy” or immature, putting into “check” the argument that the waifuist has difficulties with external judgments (from society).

The more appropriate question would be, "why are a notable number of people engaging in such behavior, what is the background (or what is not there) that makes these people cling to fictional abstract characters"?



*sometimes 'escaping' from reality is a necessary mechanism*

Would Waifuism be the product of a society where relationships are failing? Or people increasingly afflicted by problems in the sphere of emotional development? An extended adolescence? The product of a technological development never before witnessed?

These are all valid questions that we naturally ask ourselves, but which we do not have a precise answer.

## Part 1 – (“Possible!”) Origins of Waifuism

### Otakus and Culture Clubs

Having as a backdrop the Otaku culture (Nakamori, 1983), from the Japanese 80s, which were mostly young men, consumers of various Manga, Anime media and demonstrating an avid interest in the subject.

Similar to the concept of geek or nerd in Western culture, such a person usually exhibits behaviors with low social skills, deep interest in limited subjects and solitary behavior. (Behavior noticed by Shirakawa Shomei 1981 and named in 1983 by Nakamori.

These were generally found together in “Clubs”, a system common in Japanese curricular culture but with a focus on physical sport, a model similar to the North American one where good academic and sporting performance can yield a good recommendation to a university.

Combining the mandatory nature of “School Clubs” and the fact that some of these young people did not fit into the existing clubs focused on sports, new clubs were created with a focus on technology (PC was becoming popular in the 80s), Science Fiction (Writing) and Manga, among other themes that strayed from the more traditional ones.

This behavior is noted and correlated in part with Japanese culture, more specifically the social cultural phenomenon Hikikomori (Tamaki 1998) which describes an escapist behavior (Avoidant), “Social Withdraw” withdrawing from society, and can be understood as locking oneself away from the world, a kind of escapism from reality and escape into the imaginary world, affecting not only social behavior but also other spheres of the personality of the individual who suffers from this problem.

*“...it simply seems to others that the person is being lazy and acting lethargic, but often, there are deep conflicts and strong, fretful feelings hidden below the surface. As evidence, one can see that the majority of people in withdrawal do not experience boredom, even though they spend their days not doing anything.” Tamaki 1998*



## Part 2 – Origins of Waifuism and Context

It wouldn't take long for Culture clubs to gain momentum and become a kind of den of "outcasts" and young people who couldn't find friends outside their bubble of interests in anime and manga, these now organizing themselves within a name called Otaku, could easily identify themselves at anime conventions.

The context of this time is relevant because Japan enjoyed a good economy and these otakus, despite not having good socialization with most people, had great competence in the field of technology, especially computers, which became extremely necessary in all kinds of jobs including office work, animation studios, game programming, so employment was relatively easy, especially for a generation that already had an affinity for using technology.

This gave otakus a great purchasing power, and their consumption focused on merchandising and media anime and manga gave them a greater voice as consumers, making the animation and cultural production market lean towards their interest profile, remembering that it was not uncommon for otaku to be both a consumer and a producer, as these young people competent in the areas of technology often worked in the area of their interests such as game programming and animation or manga editing, providing a kind of feedback for the cultural production of the time to focus on their interests.

This decade also marks the emergence of several specialized magazines with Otaku content.

*It was in the 80s that several new niches and styles of narrative and aesthetics emerged in the anime manga industry to meet the great demand, among them Moe, Ecchi and Bishoujo.*

Such styles (aesthetics) were embraced by otakus partly to demonstrate their interest/romance, partly serving as a way to vent their ambitions and emotional frustrations, since otakus were not very popular among the opposite sex, causing them to focus on 2D characters and anime media, since they had a free income as they did not have to support families.

### Part 3 – Hikikomori

With the arrival of the 90s and the bursting of Japan's economic bubble (caused by bank loans and non-payments, similar to the 2008 American crisis), Otakus were in a way “blamed” and used as scapegoats by society.

Poor economic performance, unemployment, and apathy led otakus to “hide” from society by returning or staying at their parents’ home, but with no prospect of looking for serious employment, building a family, or being a functional member of society, these otakus only did “Part Time Jobs” or odd jobs to support their interests, which Japanese culture views with a certain contempt, the refusal to become a “Salary Man” in a respected firm and subsequently get married.

These reclusive Otakus, or as they later came to be called “Hikikomoris” (Tamaki, 1998), had no intention of participating in society, and became reclusive and locked away in their imaginary worlds in their bedrooms consuming anime and similar media.

Hikikomori is not simply locking oneself in one's room, it is a set of behaviors that can lead the individual to adopt, learn and reinforce a “set” of habits such as depression, social anxiety, apathy, learned helplessness, avoidance, escape, lack of social skills, escape into the imagination, escapism, etc. It is worth noting that Tamaki (1998) refers to Hikikomori as both an illness and a state.

Tamaki also noted the peculiar sexuality of some otaku/hikikomoris, describing them as fictosexual (“nijikon”), which is the sexual attraction and romantic interest mostly or entirely to fictional 2D characters.

“She may be a creature of male desire having nothing to do with actual women, but, once called into existence by otaku fantasy, she takes on an existence of her own that forces us to rethink our definition of reality itself.”

Saito Tamaki (2000)

## Waifu, Hyper-reality and Semiotics

Humanity has always idealized beings, fantasies, myths in various forms, as if it were in our nature to create crude reflections to express ourselves. This helps to explain the testimony of hundreds of drawings, paintings, sculptures, poems of all kinds, among them the idealization of goddesses, madonnas, beauties, among other works.

The Pygmalion myth would be a great symbol to represent this skill, which is the story of a man who sculpts a statue of a woman, falls in love with her and asks the gods to make her real, having his wish granted, he marries her.

However, something that must be emphasized in the light of waifuism is that we perceive the systematic adoration and worship of the feminine (in the sense of femininity) by men for the feminine.

Perhaps this “Feminine-Centric” behavior, very present in Men, helps to explain this male propensity to need to imagine and channel their idealizations. As if Man were not enough in himself, and needed something beyond to express himself, even if it is through imagination and abstract like a painting or sculpture, perhaps explaining why most Waifuists tend to be male.



*Pre-Historic Waifuism (2018, Anon)*



Real life is boring and limiting, perhaps this is one of the reasons why many people use games as an escape from reality, that is, an escape from something that, while a lie (Suspension of Disbelief), we agree that during a certain moment we will believe in such a realistic but imaginary scenario.

Many Visual Novels have scenarios that, despite being plausible in the sense of being achievable, are idealizations that the author takes the liberty of, knowing that real life is boring and... REAL!, makes things better than reality... Hyper-real, it is superior to reality, it is an idealization that is possible especially through technology, in the case of PC games, Visual Novels and VR.

Visual Novels and Anime often use scenarios of pure, innocent, idyllic love. Eroges allow you to create your 'dream girlfriend', hence the need to escape to a medium that allows such an experience, so we take refuge in the abstract and unreal imaginary world, the 2D (or 3D) world.

Hyper-reality is the amalgamation of (abstract) reality cubed.



*Honey Select (2016) Illusion*

According to Jean Baudrillard, *Simulation and Simulacra* (1981):

“Such would be the successive phases of the image:

*it is the reflection of a profound reality;*

*it masks and denatures a profound reality;*

*it masks the absence of a profound reality;*

*it has no relation to any reality whatsoever;*

*it is its own pure simulacrum.”*

The representation of the waifu would fit as a simulation without any connection to reality, because:

1 - It is not a photo of a real person, that is, it is not a reflection of reality,

2 - It does not mask reality because it is not the product of retouching or manipulation of reality,

3 - It is not a painting of a real person, that is, it does not hide the absence of reality,

But rather 4 - it is a concept that is not anchored in any reality other than our own imaginations.

The waifu (representations and concepts) are hyper-realistic, that is, they are more real than reality itself, they are idealizations that do not exist in reality, reality will always succumb to the idyllic imagination.

“If woman is the word, waifu would be the rhyme, similar but different”



*Hyper-reality is better than Reality. (M2 E-mote VR TGS 2016)*

To help understand why waifus exist in the sense they do, and what they represent to the interpreter, that is, the observer. Try to understand the mechanisms from the perspective of the waifuist otaku and how the waifu is seen.

For this elaboration we can use the science of Semiotics that was pioneered by Peirce and Saussure

Semiotics is the science that studies signs, signals and symbols and their relationship with the observer, and their interpretation, it is used in the film industry, marketing, advertising, interface design among others.

Just for practical example we will use waifu as the female gender, but the same applies to women who have husbands, men with dolls or any form of relationship, this convention is to simplify the explanation.

In Semiotics (Peirce) there is (briefly) the Object, Sign and Interpreter, as an interface of Reality (Real World), and Its Mental Interpretation.

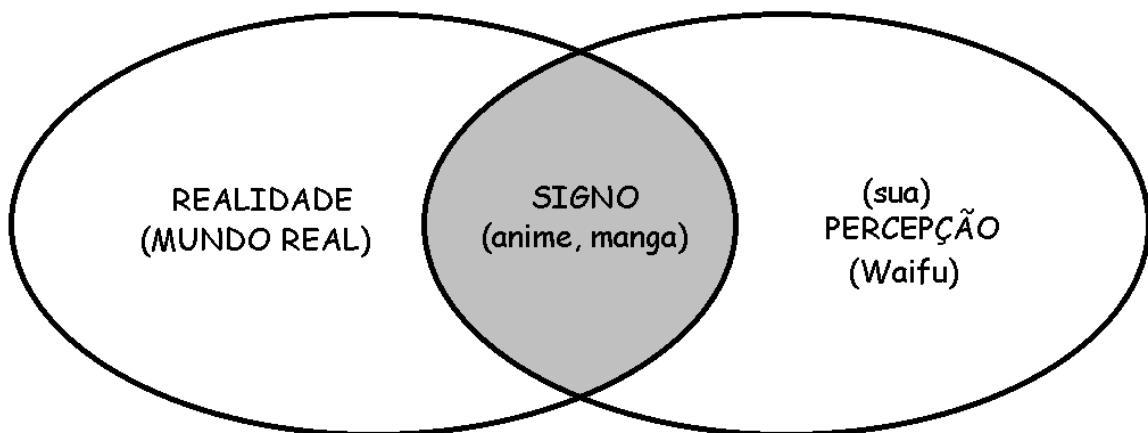


*In fact this is NOT a pipe, it is the graphic representation painted on a flat canvas (René Magritte, 1929)*

In this context, the Waifu would be the Sign, and the Object, the 2D character (manga, anime), the objective Reality would not be the human being in itself only, but rather, what he and what he provides in his relationship and its derivative effects (affection, care, company, sex, coexistence...etc) that is, the Object of analysis is not only the woman's physical body but also her physical body + psychological traits.

In a simple analysis, one might think that the Object would be the Human Being (Woman) and the Sign the Waifu, giving the dichotomous idea of a forced choice between one or the other,

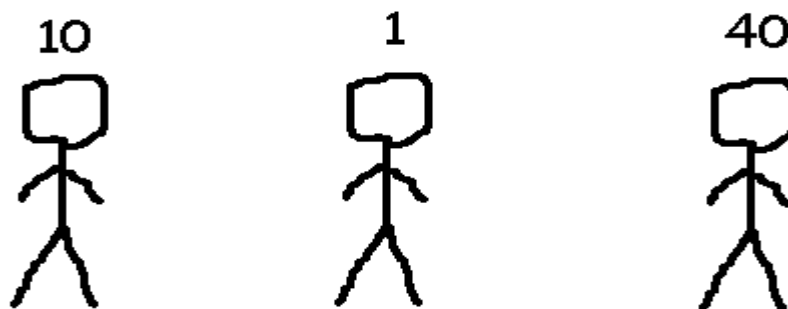
In other words, the Waifuist's observation Object is already an Object derived from Reality (Real World), it is (for example) a Japanese animation that is already an object trying to represent (in an idealized way) an object from reality, already being at a certain degree of distance from Reality (Real World).



*Reality, Sign and your Perception of Reality (through Signs), (SanicS oc 3)*

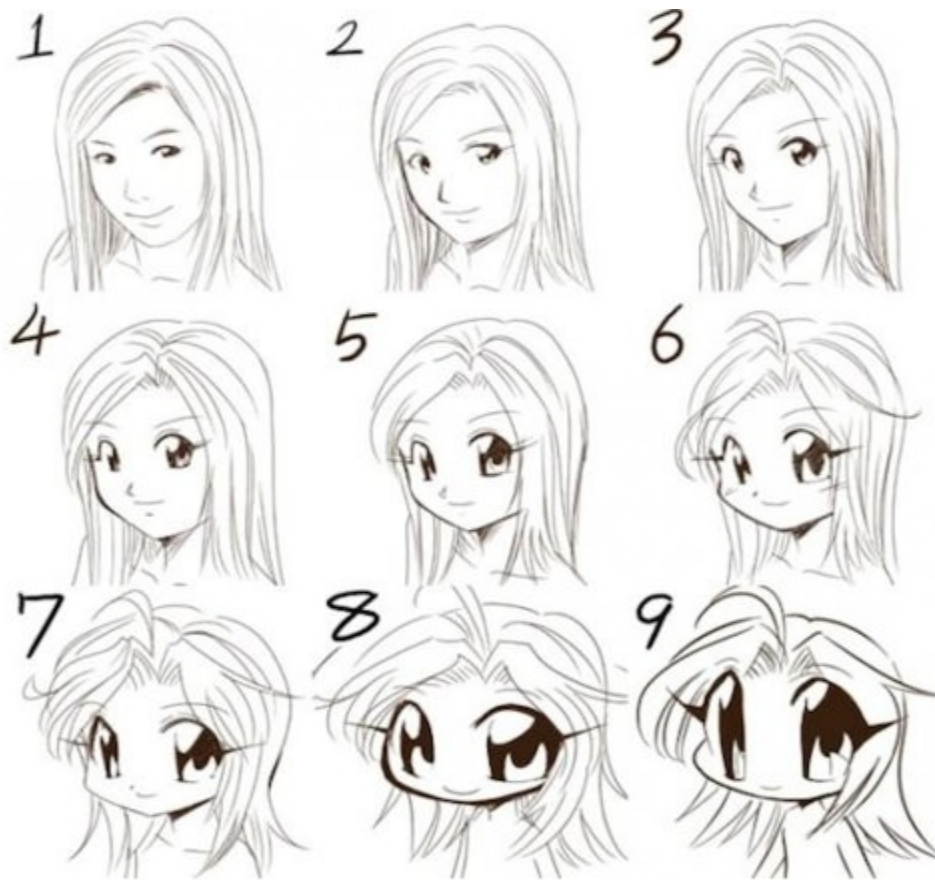
With the help of semiotics, this helps to resolve the issue that the waifu is not a reflective portrait of the reality of the female figure but rather a derivation of concepts present in the mind that imagines her (waifu) and draws her.

Thus de-legitimizing the discussion that some may have regarding the perceived appearance of some waifus and husbandos and the irrelevance of such questioning as we are dealing entirely with the imaginary world.



*Discussing the 'age' of a fictional character is irrelevant (SanicS oc 4 2022)*





*From 1 to 9, ALL are fictional drawings. Neither one is "more real" than any other. (Drawing, Author Unknown)*

Although a personal opinion about which trait (style) a person most identifies with or finds “more real” or appreciates most is perfectly valid.

What makes no sense at all is for an individual to speculate that, due to a different trait or design, one character or another is real or unreal.

*“What is it about this impossible object, this woman that I cannot even touch, that could possibly attract me?”*

Saito – Beautiful Fighting Girl(2000)

The otaku/waifuist has the ability to distinguish reality from fiction, the choice of a “make-believe” relationship with an unreal character is conscious and purposeful, thus ruling out the fallacy of Schizophrenic personality disorder.

Unlike the Movie, (Blade Runner 2049 for example) Where the actor Ryan Gosling is a Real Human Bean (and a real hero) (Homo Sapiens, Linnaeus, 1758) who is the faithful capture of photon irradiation of Real People acting, simulating roles.

The Camera and/or Film captures the temporary record of photon irradiation in a given physical space and time, of a “scene” in the real world, in the past (as it has already passed).

Definition of Real Person here is the human species, mammal, primate species, biped, hairless, highly intelligent, developed brain capable of complex behaviors and cognition, capable of reproduction and finite life. (inhabits the Physical REAL World).



*JOI an AI hologram companion interacting with K. K despite being a fictional character is being portrayed on camera by REAL actor Ryan Gosling (Blade Runner 2049, 2017). Waifuism in one image*

Although waifuism is never mentioned, in the film Blade Runner 2049 we can see how the relationship between K and his hologram JOI develops. Using the film and its script we can deduce that K and JOI are a couple, which is only possible through the use of technology but the feelings shown and using the lens of waifuism we can see that the relationship is not very different from a waifuist.

## Waifuism and sex differences

I emphasize that both sexes demonstrate the tastes mentioned, but there is a proportion (ratio), which will be discussed here.

‘Everyone does everything, but some do more than others’

While both use 2D and art as a source of visualization, female waifuists tend much more towards writings known as "fanfics" always demonstrating a greater inclination towards interpersonal relationships than just visual art.

In short, the waifuist woman seems to experience her relationship with her husband better through elaborate “fanfics” and performing acts such as cooking for her husband, for example.

It is important to highlight that a quick observational glance shows that there appear to be more male waifuists than female ones (if we are to estimate at least 70% M - 30% F), but within fanfics (the model most used by females) this difference is practically reversed, being well represented by female waifuists. Note, I am not saying that women who write fanfics are waifuists, I am saying that, within the group of female waifuists, the creation of fanfics is higher.

As for male waifuists, there is a pattern that is more devoted to the art of their waifus, consumption of collectibles and 2D doujins. Visual stimulation seems to be more relevant to men than women, with less emphasis on stories and more "real" experiences such as walks with their dakimakura, dinners, sexual satisfaction through visuals, perhaps due to greater libido.

While the feminine demonstrates satisfaction with the imaginative, the masculine demonstrates satisfaction with the more visual object.

Based on semiotics, it seems that the masculine cares more about the Object, and the feminine cares more about the Index.

## Waifuism – Summary, Tulpa and Conclusion

Considering the complexity of the human mind, it seems that waifuism develops from the following premises: Behavior, Technology, Modern Life

1 - Lack of behavioral repertoire in the sense of socialization and social skills ("flexibility"), this can be perceived by the behavioral pattern in the first "Culture Clubs" in Japanese schools described by Shirakawa Shomei (1981) and Nakamori (1983), this same behavioral pattern will also be observed by Tamaki (1998) in relation to the Hikikomori phenomenon, young people who lock themselves in their rooms. This behavior makes it difficult to meet new people and develop relationships with people outside the area of their online interests, the otaku phenomenon is not only linked to anime, they are individuals who share mutual and in-depth interests on a certain subject (Anime, Tanks, Science Fiction, Swords...).

2 - Technology as a "buffer" of reality, allowing safe contact with other people within very specific and niche circumstances, training the individual's mind in a kind of "fantasy world" with the help of technology, which in Japan was a pioneer. It is not surprising that countries with the lowest birth rates are those with the greatest technological development, as if technology and especially the internet allowed contact with several people with interests that would be difficult to find in real life (offline / real world) due to logistical limitations, the internet puts these people in contact, behavior that in the past would not be possible or extremely difficult, so it would not be (much) reinforced.

The increasing dependence and experience in the virtual world causes repetitive behavior in society that is increasingly distant from reality. For example, food today comes through a delivery person or you shop at a supermarket that is often located inside an air-conditioned and safe shopping mall. This is artificial. Real food comes from nature and the animal world. It has to be harvested, cleaned, cut, cooked and stored. Milk does not come from a carton; it comes from an animal that needs care, food and interaction to obtain milk. These influences may immediately seem unnoticed by the reader, but I believe that experiencing this simulation of reality every day, such as going to the supermarket and buying a carton of milk, distances the



individual from a more immediate reality, even without realizing it. With technology, this gap increases.

Not surprisingly, waifuism and other related movements (moe) emerge in online discussion forums, that is, a simulation, a matrix that simulates reality, people talking at a table about such a subject. Online, the individual, and I refer here not only to waifuists but in a general and widespread way.

Today, the online individual can mute, block, curse, talk, praise, fight, without major real consequences (not referring to cyber crimes), because he is safe in the comfort of his home, far from "real" consequences.

Technology promotes a type of "buffer" from reality. (far, away from) The urban city itself is at a degree away of reality, because the lampposts with artificial lighting illuminate the night, the predator (animal) is not there, that is, the individual feels "safe" because he will not be attacked by a bear hunting for food. The road is straight, making it easier to walk, which in the past would be dirt and grass, uneven.

Most people today already live in a world that is in some way already unreal and fantastical, the waifuist simply adheres to a fantastical behavior in the romantic/sexual relationship.



*Date With Miku, 'technology enabling hyper-reality of the waifu sign.'*

### 3 - Modern Life Loneliness / Solitude

In today's life, (real) relationships tend to be ephemeral and short-lived, generating the phenomenon of the individual feeling lonely, even when surrounded by work colleagues, for example. The "Hookup Culture" (quick relationships) also exerts force on this aspect of modern loneliness in people, causing, in the medium and long term, behaviors based on quick pleasures and always in search of more, thus causing a kind of "relational insecurity".

Waifuism to a certain extent mitigates some of these aspects, allowing greater control of the relationship, without unpleasant surprises, without emotional disturbances, without infidelity and as for loneliness, I believe that the individual can resort to waifuism even when lonely, but that over time he can develop solitude.

Finally, as a social animal, it is natural for humans to need to express themselves, not only artistically but also in terms of showing their feelings, skills, and achievements... Perhaps, the waifu can also somehow fill this gap, this need for even a simple conversation with an 'imaginary friend'. Wilson from the movie *Cast Away* (2000) would be an example. (Or *Sponge Bob's Bubble Buddy*)

I would argue that, while waifuism may have a background based on a lack of positive social behavioral reinforcement, the very adoption of a waifu demonstrates the individual's success in adapting to be able to perform, even in the presence of said problems, a type of "emotional buffer" that the person adopts to overcome a difficulty or lack in an emotional or social aspect.

"The individual has a socialization problem, the waifu acts as a solution"

## Waifus, Tulpas and Egregore

The Waifuist does not necessarily idolize his waifu, he does not put her on a pedestal, the relationship with the waifu is of a similar level, generally or almost always the waifu in the case of the man the waifu is submissive to the waifuist, dis-characterizing idolatry. The objective is to enjoy your relationship with the waifu and not put her on a pedestal.

The confusion may be associated with the case of Tulpa / Egregore that other people practice, such practice is discussed in other forums (Succubus summoning) but with supernatural connotations, and not very applicable to our scope (explaining waifuism).

But to clarify only in relation to the existence of such practice...

Tulpa has Tibetan origins and is related to the Buddhist religion and its practice is called Tulpamancy (tulpamancer). In this case, the waifuist would supposedly project his waifu into the real world through emanations of thought.

Egregore is a similar practice but with Greek origins and some different nuances.

I emphasize that waifuism is not tulpa (egregora), and tulpa is not waifuism, this brief explanation is intended only to present to the reader interested in waifuism that this practice will probably be encountered during their research as they are adopted and discussed by those interested in waifuism who also happen to have knowledge and interest in mysticism.

To avoid confusion and misinformation with waifuism this issue was addressed.

## Conclusions

It is a fact that these people (waifuists) are having and developing and experiencing genuine emotions with their waifus (object), even a simple blood count can show us endocrine signs of the hormones known today and their sentimental triggers in the human brain and body, not to mention a more 'solid' test such as a brain magnetic resonance imaging (eMRI) or PETscan that could give us more clues and through comparisons between people in relationships with other humans, people without relationships and waifuists, to correlate the areas of the brain and how they respond to the stimulus of their romantic interest (physical or abstract). Such research, I believe, could show in a more scientific way what waifuists feel.

As it is a relatively new area as a cultural phenomenon and only more observable in the last 20 years, what we have as study material are personal accounts, in the form of video, audio, blog, fanfics, drawings, vlogs, among others.

In the absence of research in the light of psychological behavioral science, neuroscience and brain imaging, all we have is evidence of such phenomena, although not enough to simply label these people as just a phase or as 'crazy', demonstrated that several waifuists show in vlogs and testimonies that life with their waifu has brought improvements to their emotional life making them more functional.

This conclusion is based on several videos, testimonials, analyses, readings, spread across anonymous forums, testimonies on blogs, etc.

Could waifuism be a 'thermometer' for relationships, classic roles (in society) and the effort-reward relationship?



Waifuism does not seem to have just one origin, but a series of factors that allowed and contributed to it, these factors seem to have been cultural, social and technological.

Although several cultures make good quality animations and before Japan, it was only Japan that had an aesthetic and cultural background like Gijinka, Moe and Bishoujo and for some reason when exported it found a market abroad and became popular.



*"She's a real woman, She doesn't love you"*

"Love is an illusion anyway... you can be fulfilled in your own  
mind"

Toru Honda

## Material That Addresses Waifuism / Doll-ism

A brief list that cites some productions that address waifuism in a complete, partial and/or tangential way.

### ===== Films =====

Metropolis (1927)  
Blade Runner (1982)  
Lars and the Real Girl (2007)  
Air Doll (2009)  
Her (2013)  
Ex Machina (2014)  
Blade Runner 2049 (2017)  
A.I. Rising (2018)

### ===== Animes / Mangas / OVAs / ONAs =====

Megazone 23 (1985)  
V deo Girl Ai (1992)  
Saber Marionette J (1996)  
Koutetsu Tenshi Kurumi (1997)  
Mahoromatic (1998)  
Saishuu Heiki Kanojo (1999)  
Hand Maid May (2000)  
Chobits (2000)  
Rizelmine (2001)  
Ichigeki Sacchuu!! Hoihoi-san (2004)  
DearS (2004)  
Eve No Jikan (2008)  
Sora No Otoshimono (2009)  
Kowarekake No Orgel (2009)  
Beatless (2011)  
Hal (2013)  
Plastic Love (2015)  
Beatless (2018)  
Prima Doll (2022)

## References

Systema Naturae (1758), Carl Linnaeus

The Collected Papers (1931-36), Charles Peirce

Understanding Media (1964), Marshall McLuhan

Fan Rodo (1981), Shirakawa Shomei.

Simulation and Simulacra (1981), Jean Baudrillard

A Study of Otaku (1983), Akio Nakamori (Manga Burikko)

Social Withdrawal - Adolescence Without End (1998), Saito Tamaki

Imaginary Companions and the Children Who Create Them (1999), Marjorie Taylor

Beautiful Fighting Girl (2000), Saito Tamaki

Denpa Otoko (2005), Toru Honda

Japan Cool and Edo Culture (2007), Okuno Takuji

Moe Exploring Virtual Potential In Post-Millennial Japan (2009), Patrick W. Galbraith

A Discourse On And Defense Of The Waifu Movement (2010), Author Unknown.

Waifus Explained (201X, 10s), Author Unknown.

Love Among The Objectum Sexuels (2010), Amy Marsh.

Love Revolution (2011), Ian Coundry.

The Resilience Of Hegemonic Salaryman Masculinity (2014), Jef Smithsman.

Objectum Sexuality: A Sexual Orientation Linked With Autism And Synaesthesia (2019), Julia Simner, James E. A. Hughes, Noam Sagiv.

Lots and lots of information derived from thousands of hours browsing internet, forums, boards, videos... by 'being there' at the time, If you saw it, you saw it. Some date are not quite exact because some was pulled straight from memory, and some was lost to time. Again you had to be there.



*Otakus and their Dakimakuras “3DPD Need not apply!”*

## Glossary

**Doll:** doll, usually a sexual or non-sexual person, usually made of silicone, generally used for sexual purposes or companionship.

**Otaku:** term coined by Nakamori Akio in an article in Manga Burikko magazine (1983)

**Hikikomori:** Term used by psychologist Saito Tamaki to describe the behavior and characteristics of young people who closed themselves off from society

**Nijikon:** Term to describe the sexuality of otaku, similar to fictosexual, attraction to drawings and/or abstract concepts related to drawings.

**Moe:** aesthetic attributed to certain cute characters that arouse feelings of protection/hugging, coined within forums in Japan

**Kawaii:** Japanese post-war word, meaning “cute” became increasingly popular in the mid-70s, gaining other diverse connotations, such as writing, clothing, behavior, drawing style, etc.

**Kakkoii:** cool, cool, hip, equivalent to the American “Cool” or “Gnarly”



Gijinka: Anthropomorphization in Japanese, to make someone look like a human or similar to a human

Lolita Complex: usually shortened to Lolicon, an aesthetic of fictional 2D cartoons with or without pornographic content that allude to a youthful aesthetic

Shota Complex: usually shortened to Shotacon, an aesthetic of fictional 2D cartoons with or without pornographic content that allude to a youthful aesthetic

Bishoujo: 2D fictional cute girl cartoons

Bishonen: 2D fictional cute boy cartoons

Mai Waifu: corruption of the Japanese expression “my wife” from the English my wife, originating the term waifu, initially used as a meme but later used to describe the waifu.

Waifu: Fictional being who is the object of romantic interest

Husbando: the same as waifu but for male characters

Waifuism: the act of falling in love and having a romance with a fictional character

Waifuist: someone who has a waifu

Waifu Movement: the name used at the beginning of waifuism, the same as waifuism

Eroge: PC games with pornographic content, usually visual novels, platform games and RPG

Visual Novel: PC games “visual novels” with interactive stories and images, usually dealing with romance and pornographic content (not always)

Dakimakura: Pillow with a drawing of a character, used to sleep hugging for better comfort, used by waifuists to celebrate their waifu

VR: Virtual Reality or virtual reality glasses, allows better immersion in electronic games

Doujins: mangas by amateur artists using existing characters and series or authorial (original) content, usually with pornographic content

Text-Board: forums that can be anonymous or not, where you interact with other users through text only

Image-Board: forums that can be anonymous or not, where you can post images in addition to text and interact with other users. Similar to Text-Board

Fan-Fiction: fictional stories written by fans of a series or characters that the fan is interested in.

Tenga: line of adult toys for men created in Japan

Manga: Japanese magazines with text and images are widely consumed by various age groups in Japanese society, from children to adults

Anime: derived from the English word "Animation" refers to animations made by Japanese people, they are drawings with very characteristic features.

Objectophilia: Sexual attraction to inanimate objects, not to be confused with waifuism or Nijikon.

Kindchenschema: concept postulated in 1943 by Konrad Lorenz about cuteness in human babies and also present in animals

Media: English word, 'means by which', 'means of communication', similar to the word medium or the Portuguese word mídia

## FIN

I hope this book has helped those interested in the subject of waifuism and waifus, to have a more precise and contextualized view, especially due to the absence of a book or writing in Portuguese on the subject, which is generally not taken seriously by the majority..

Waifuism is a subject that in my opinion involves many themes such as Behavioral Psychology, Semiotics, Media Theory, Philosophy, Culture, Technology, Communication... And that's just what I covered in this book. But it's already a start to understanding something that is in a certain way in the beginning of its existence and little discussed and understood.

**TRANSLATION NOTE:** Translated using my self-taught english, and Google Translator, from Portuguese (BR) → to English (USA), expect some inconsistencies, but i think you can grasp the gist of the text. (Translated oct 2024)

The image OC 1,2,3,4 and 5 drawn/take by Me, the rest belongs to their respective owners/creators.

“Did you rike it ?”



*My Luluzinha Cup, helped me write this book (2021). (SanicS oc 5)*

Author: “SonicSobrio” (F.C.)

Technical Advisor: “Psi-gatsu” (C.C.)

SonicS - Waifuism and Waifus, And Essay About it (2022)